

THE
BLACK
FILMMAKER
CATALOGUE

The Black Filmmaker Foundation

THE FOUNDATION was established to support the independently produced work of black filmmakers and video artists. The Foundation sponsors programs and services designed to facilitate and encourage this work and activities which will promote their public recognition and support.

THE BLACK FILMMAKER FOUNDATION is a non-profit, tax-exempt organization supported by grants and contributions from Federal and State agencies, foundations, corporations and individual donors. The Foundation's office is in New York City and provides services to artists, communities and institutions across the United States.

Services To Filmmakers and Film Users

DISTRIBUTION. The Black Filmmaker Foundation administers a Black Filmmaker Cooperative Distribution Service for filmmakers who wish to self-distribute independently produced film and video on the black experience. As part of this service, the Foundation publishes and distributes a catalogue of film and video produced by participating filmmakers. Filmmakers interested in this service should write to our office for an application and more information.

EXHIBITION. "Dialogues with Black Filmmakers" is a community based summer film exhibition series developed by The Black Filmmaker Foundation. Now in its second year, the series is founded on a belief in the need for a strong reciprocal relationship between black filmmakers and the black community. The "Dialogue" series was first produced in the summer of 1979. Also during the summer of 1979, The Foundation co-produced "The Filmmobile" with the New York City Department of Cultural Affairs. The Filmmobile was a city-wide outdoor film exhibition series which presented film screenings in all five boroughs and 59 community districts within New York City.

PROGRAMMING ASSISTANCE. The Foundation offers programming assistance to community groups, museums,

educational institutions and public television in designing black film series, film festivals, retrospectives and special events as well as in arranging personal appearances by the filmmakers. The Foundation has provided these services to:

1979

The Film and Video Program of the NYC Department of Cultural Affairs
The Global Village Video Center
Public Broadcasting Service (PBS)
St. Louis Art Museum
WNET-TV

1980

Bedford-Stuyvesant Restoration Corporation
Brown University
Educational Film Library Association
America House, West Berlin
KOAD-TV Portland, Oregon
The Milky Way Cinema, Holland
Newark Museum
Studio Museum in Harlem
WXXI-TV Rochester, NY.

FISCAL ADMINISTRATION. The Foundation will act as organizational sponsor and fiscal administrator for filmmakers, scholars, and researchers who are developing projects that fall within the organizational purposes of the Foundation.

SPECIAL PROJECTS. September 8-12, 1980, The Black Filmmaker Foundation will sponsor a National Conference of Black Independent Filmmakers. Black independent video and filmmakers from across the United States will be invited to a 5 day conference held in New York City, consisting of seminars, screenings, and discussions. Invited guest presenters will include representatives from public television, public, private and corporate foundations and programmers who regularly showcase independent film and video.

Warrington Hudlin, Co-Directors
George P. Cunningham,
Terrie M. Williams, Program Coordinator

MILLENNIUM FILM WORKSHOP INC.
66 East 4th Street
N. Y., N. Y. 10003

THE BLACK FILMMAKER CATALOGUE

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MILLER FILM WORKS INC.
40 East 42 Street
New York, N.Y. 10017

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Catalogue Design by Robert A. Gumbs

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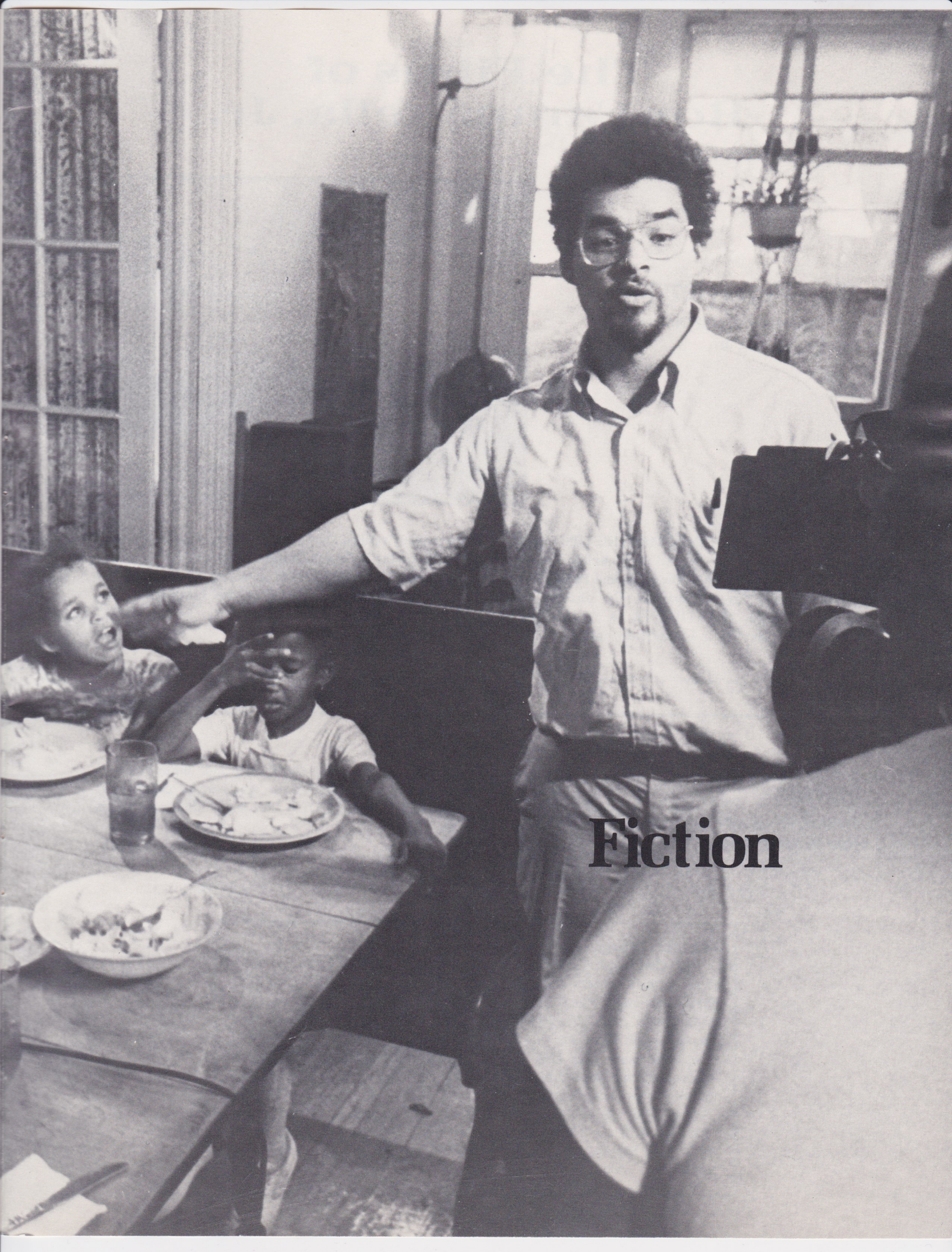
Introduction

The tradition of film production by blacks is as old as the American movie industry itself. By working outside the established commercial industry as independents, black producers have maintained the control necessary to create works that develop images, explore subjects, and speak to issues that offer alternatives to commercial formula presentations. As a countervoice, black independents have produced a rich diversity of works in all genres. THE BLACK FILMMAKER FOUNDATION is pleased to present this catalogue of film and video by contemporary voices in the black independent tradition and their visions of black life in the United States, Carribean and Africa.

The major distribution networks and exhibition outlets, both commercial and artistic, are almost exclusively reserved for the work of white filmmakers.

The black independent is deprived of an opportunity to reach an audience and film users are deprived of the opportunity to see a variety of portrayals of the black experience. This catalogue and the BLACK FILMMAKER COOPERATIVE DISTRIBUTION SERVICE represent the desire of black independents and their supporters to have this work reach its widest audience. Unlike other distribution services, BFCDS allows the filmmaker to retain the control and financial benefits of self-distribution while through, cooperative advertising, it provides the film user with a central source for a diversity of black independent films and video.

We hope this catalogue facilitates new understandings of the black experience by encouraging wider appreciation and support of these contemporary voices in American Cinema.

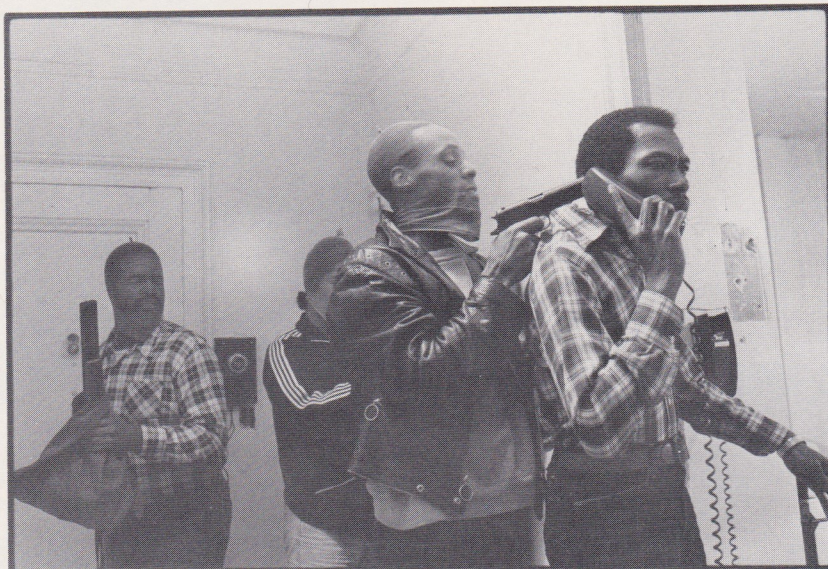


Fiction

The Films of Roy Campanella, Jr.

The Thieves (1979)

Written, Produced and Directed by
Roy Campanella, Jr.



Shot on location in Harlem, THE THIEVES is about the robbery of a numbers "bank." The numbers business is a well known institution in the black and Puerto Rican community. While Roy Campanella, the director, was preparing to shoot THE THIEVES, a numbers bank located near the film site at 148th Street and 8th Avenue

was actually robbed. Not since Shirley Clarke's "The Cool World" has the Harlem milieu been so realistically depicted. Stylistically THE THIEVES is an action film made in the tradition of Kubrick's "The Killers" and Peckinpah's "The Wild Bunch."

14 minutes

16 mm Color

Rental \$45.00

Sale \$250.00

Preview: Free

"Impressions of Joyce" (1979)

Written, Produced and Directed by
Roy Campanella, Jr.

A drama about a Black working class family living in Harlem. Joyce, the protagonist, was a major character in Campanella's "PASS/FAIL." This is a continuation of her story.

28 minutes

¾ inch Color Video

Rental \$60.00

Sale \$300.00

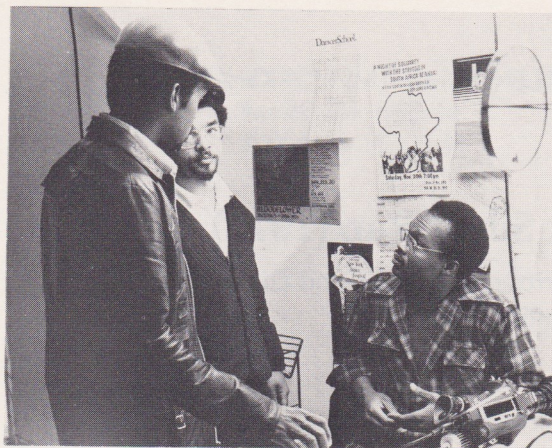
Preview: Free

about the filmmaker

Roy Campanella, Jr. has written, produced, and directed three dramatic shorts – two on film and one on videotape. Aside from THE THIEVES, Campanella made PASS/FAIL – a drama about the life and dreams of a documentary filmmaker. PASS/FAIL won the 1978 Best Picture and Best Drama awards from the Black Filmmakers Hall of Fame. During 1979 Campanella made both THE THIEVES and IMPRESSIONS OF JOYCE – a videotape drama about a black working class family which he created while working as an artist-in-residence with WNET's TV Lab. It will be aired by Channel 13 in the spring of 1980. At present, Campanella is a Programming Executive with the CBS Entertainment Division. He received a B.A., cum laude, from Harvard and a Masters in Business Administration from Columbia University.

Pass/Fail (1978)

Written, Produced and Directed by
Roy Campanella, Jr.



Roy Campanella's "Pass/Fail" is a fine, multi-layered meditation on the life of the contemporary artist in general, and a Black independent in particular. Illunga Adell plays Brian Wells, a filmmaker whose documentary on Harlem's Hale House drug rehabilitation center has been held up three years due to lack of funds. Rejected by many funding organizations we meet him trying for yet another foundation grant.

His wife Joyce (Robbie McCauley) is forced to work at the telephone company instead of pursuing her interest in graphic arts. His daughter Kim (Christine Campbell) finds her father performing many 'motherly' duties. At night Wells' dreams are filled with images of failure and frustration. If the money isn't approved this time one suspects a nervous breakdown is not far away.

Wells' very desperate need to finish the film is contrasted with the scenes of the foundation's selection committee. In their hands Wells' future lies. But pettiness, trendy attitudes, and pretentiousness, not judicious judgement color their deliberations.

Wells is, like most non-commercial artists today, at the mercy of the foundations and corporations that have for a

variety of reasons decided to support artistic efforts. Art or the attempt at art, Campanella suggests, is not just the result of a man working with his muse. But a triangle between the artist, the limitations of his talent, and a necessary, often irritating environment (e.g., foundations, inflation, all economic considerations.) One suspects Campanella's insight into this condition comes from personal experience.

However, Brian Wells is an autobiographical character, Campanella hasn't painted him a hero. He can be envious and hurt by a friend's success. Later with his wife and daughter, Wells shows he is capable of being wonderfully tender and soothing. In this 36 minute film Campanella manages to create a real, unstereotyped protagonist.

Campanella is, as the saying goes, a filmmaker to be watched. This color film is technically quite sophisticated. His handling of actors also appears well developed. Naturalistic and relaxed acting performances emerge from the key players with the scenes between Adell and McCauley noteworthy for their evocation of warm affection.

NELSON GEORGE
NEW YORK AMSTERDAM NEWS

"Terrific. Good story, good acting. The camera was always where it should have been."

JOHN AVILDSSEN,
ACADEMY AWARD WINNING DIRECTOR OF "ROCKY"

"PASS/FAIL is a stylish mini-story that succeeds on several levels...a fast-paced piece of filmmaking."

JOHN DECKER
SOHO NEWS

"A fine and fluid piece of filming with offbeat story that may point to a new direction for young, black filmmakers."

DONALD BOGLE
Author of TOMS, COONS, MULATTOES, MAMMIES & BUCKS

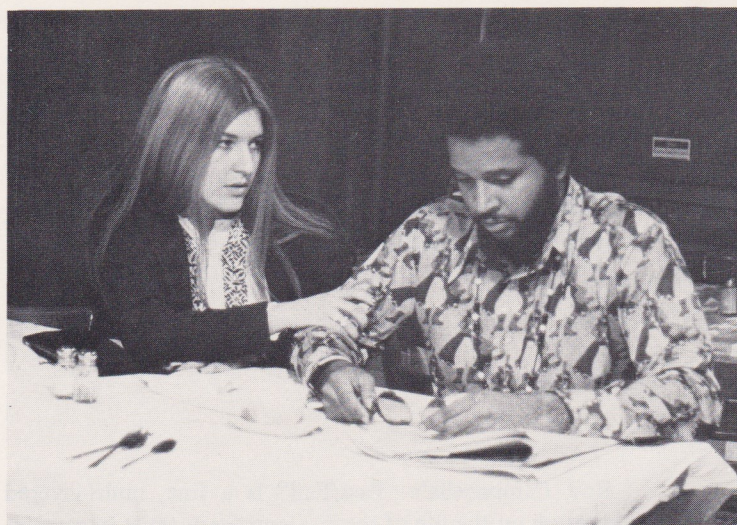
PASS/FAIL is soon to be broadcast nationally as a prime time television special on PBS

36 minutes	16mm Color	Rental \$75.00	Sale \$450.00	Preview: Free
36 minutes	¾ inch Color Video	Rental \$75.00	Sale \$400.00	Preview: Free

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A Silent Rap (1973)

Written, Produced and Directed by
Collis H. Davis, Jr.



A sharp romantic encounter whose dramatic action is framed within a racial triangle and sparked by a silent

dialogue. The music track is composed and performed by members of The Oneness of JuJu.

RECENT SCREENINGS

- 1974 Chicago International Film Festival
Mid-West Film Festival (Michigan State Univ.)
New York Black Film Festival (Lincoln Center)
Pennsylvania Black Film Festival; Afro-American Film Series
Los Angeles International Black Filmmakers Festival
- 1975 South West Los Angeles College Festival
Studio Museum of Harlem: "Entertainment or Revolution?"
Black Southern College film/lecture series, ON BLACK FILM
- 1977 FESTAC 1977, Selected for the 2nd World Black & African Festival of the Arts and Culture, Lagos, Nigeria.
- 1978 Black Film Festival, Global Village, New York
- 1979 Filmmobile Program, Department of Cultural Affairs, City of New York

5½ minutes

16mm B/W

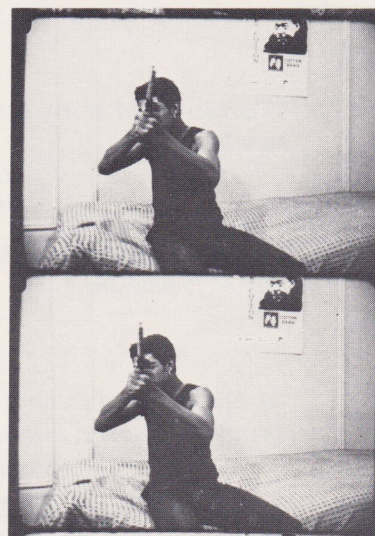
Rental \$30.00

Sale \$150.00

Preview \$5.00

For Personal Reasons (1972)

Written, Produced and Directed by
Madubuko Diakité



This film is an examination of the motives for a young Black youth's act of terror against the police in New York City.

Combining documentary footage with dramatized action, the opening action shot is of a group of policemen standing on a busy corner in New York's Lower East Side. The only voice heard throughout the film is that of the youth — a

monologue explaining his own motives rather than examining the attitudes of other characters. Through his actions, reactions, and his monologue, the character speaks for all oppressed groups who feel that there is no other way to fight for freedom — real or imagined.

Based upon newspaper accounts of a true story.

I Could Hear You All the Way Down the Hall (1976)

Written, Produced and Directed by
Robert Gardner



The antics of students when the teacher leaves the classroom of a New York junior high school. The film was

included in the Whitney Museum's 1978 New American Filmmakers series.

"I Could Hear You All the Way Down the Hall" is a short film dealing with various humorous situations in an urban junior high school. Drawn from Gardner's own experiences in an inner-city school, the film abounds in fine detail. Gardner demonstrates in the film, not only an understanding of his subject, but also of the cinematic medium itself.

UDAYAN GUPTA
NEW YORK AMSTERDAM NEWS

RECENT SCREENINGS

The Whitney Museum's New American Filmmaker Series, February 1978
New York, N.Y.

The Newark Black Film Festival, June 1978. Newark, N.J.

The University of the District of Columbia Film Festival, November 1978. Washington, D.C.

Film and Filmmaker showcased in New York City, Public School System for 6 months by the Creative Artist Programs Services, May 1977-November 1977. New York, N.Y.

Film and Filmmaker showcased in New York City, Public School System for 3 months by the New York Boy Scouts and Explorer Programs, January 1978- March 1978.

*The Film was shown on WVTM (Channel 68), New Jersey, and the Filmmaker was interviewed on their Public Affairs Program, July 1978. New Jersey.

The film was shown at the St. Louis Museum, during its film screenings, April 1979. St. Louis, Mo.

*Available on 3/4 color cassette please apply

15 minutes

16mm Color

Rental \$50.00

Sale \$250.00

Preview \$15.00

Transmagnifican Dambamuality (1976)

Written, Produced and Directed by
Ronald K. Gray



TRANSMAGNIFICAN DAMBAMUALITY is one of the new wave of Black films which has as its creative pulse the unique polyrhythms of Black urban life. The film's title, as well as its meter, are reminiscent of Black vaudeville comedy. This slapstick portrayal of a teenager's frenetic struggle for creative self-realization in the hyperactive environment of a large family in a small apartment will

draw laughter from anyone who has traveled the often rocky road toward personal accomplishment.

The title "TRANSMAGNIFICAN DAMBAMUALITY" was borrowed from a song made popular during the heyday of Black vaudeville. It is pronounced as follows: trāns-mag-nif.-i-kan dam-bām-û-al-i-ty.

TELEVISION SCREENINGS

WETA-TV 26, Wash., D.C. Acquisition, 1979

FESTIVALS

11th Annual Independent Filmmakers Exposition, 1976 Finalist

C.I.N.E., 1977 Eagle Award Winner

Sydney Meyers Production Awards, Picker Film Institute First Prize

First Black American Film Festival, Best Short Subject

Black Filmmakers Hall of Fame, Oakland, California, 1977 Best Dramatic Category

INDEPENDENT FILM SHOWCASES

Picker Film Festival, New York 1977

C.I.N.E. Eagle Awards Presentation, Wash., D.C. 1978

Black Independent Filmmakers Showcase, Global Village, New York 1979

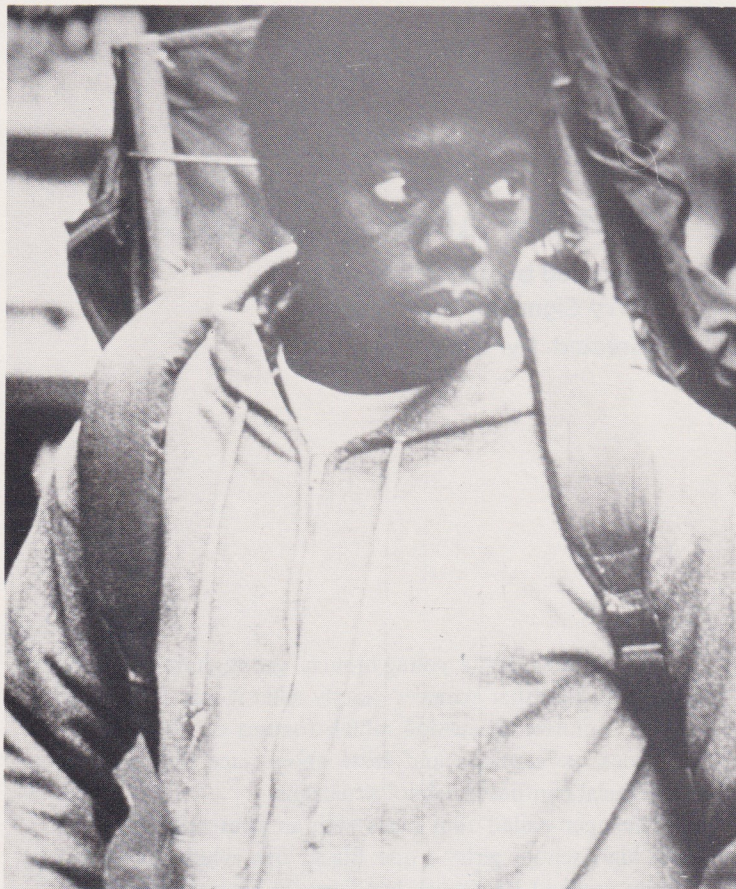
Black Spectrum Theater Film Festival, Queens, New York 1979

African Heritage Studies Association Annual Conference, Pittsburgh, Pa. 1979

Filmmobile, New York City Department of Cultural Affairs 1979

A Place in Time (1977)

Written, Produced and Directed by
Charles Lane



A comedy satire in the silent film tradition of Charlie Chaplin and Buster Keaton. The story touches on the

themes of crime, apathy, and alienation in urban society, through the escapades of a young street portrait painter.

RECENT SCREENINGS

Museum of Modern Art, July 1977, New York
Robert Flaherty Film Seminars, August 1977, Boston, Mass.
Dialogues of Black Filmmakers, August 1979, New York City
Southern Illinois University, October 1979
St. Louis Art Museum, April 1980

TELEVISION BROADCASTS

WNYC Channel 31, August 1979

FESTIVALS

Student Academy Awards, April 1977	Special Jury's Award
American Film Festival, May 1977	Finalist's Award

34 minutes

16mm B/W

Rental \$75.00

Sale \$400.00

Preview \$10.00

A Minor Altercation (1977)

Produced by Jackie Shearer,
Terry Signaigo, Mary Tisco
Directed by Jackie Shearer



The Filmmakers, a young bi-racial group, have produced a superior film that achieves exactly what it was designed to do — stimulate discussion which focuses on the feelings, attitudes, perceptions and fears about race that underlie open racial conflict in school situations.

The open-ended film deals with an altercation between two high school girls — one Black, one white. Debbie, a fifteen-year-old Black girl, has recently been transferred to the school. She has also been switched from college prep courses to a business curriculum without her consent. Included in this curriculum is a computer course. Paula, a fifteen-year-old white student, is in business education and is anxious to take the computer course for which she had signed up the year before. She has not been admitted to the course. When she learns that Debbie has been admitted even though she had not signed up for it, Paula immediately assumes that this is because Debbie is Black. A locker room confrontation between the two girls leads to a fist fight and both girls are suspended. From this point on the film explores the reactions of both Black and white families to the situation. In doing so, it touches on many issues, such

as the differing perceptions of Blacks and whites toward treatment of Blacks and the attitudes of school personnel toward parents.

The excellent discussion guide which accompanies the film provides suggestions for planning sessions that involve participants in role playing; it also suggests facilitating problem-solving activities. Anticipated difficulties are also identified and suggestions for handling them are provided. The discussion leader is also given helpful background information on key issues such as the differences in the degree of discrimination experienced by Blacks and by white ethnic groups; hints on dealing with misconceptions concerning affirmative action and reverse discrimination. Also provided are suggestions for follow-up activities and a brief but valuable resource list.

This film is highly recommended for use by any group interested in developing an understanding of racial tensions and conflicts.

BERYLE BANFIELD
BULLETIN, INTERRACIAL BOOKS FOR CHILDREN

"An extraordinary film...A Minor Altercation gets to the heart of the school desegregation trauma where untold hours of television and documentary footage have failed..."

BOSTON PHOENIX

"Here is programming of purpose and stature... it illuminates the Boston school situation in a way that could be watched with profit without offending either whites or blacks."

PERCY SHAIN, BOSTON GLOBE

30 minutes

16 mm Color

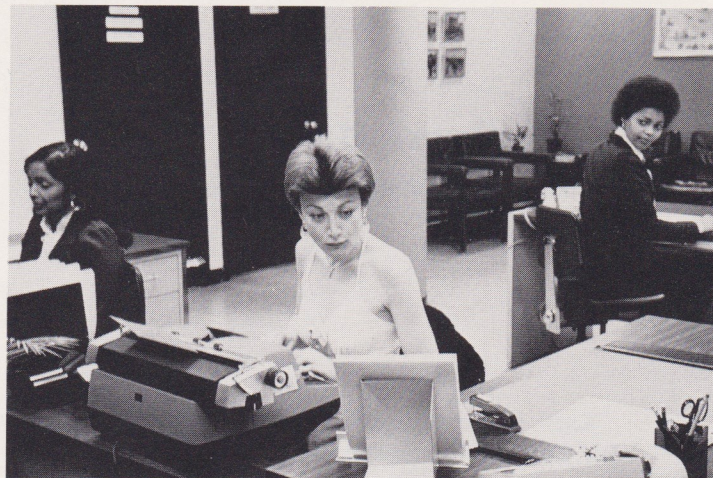
Rental \$45.00

Sale \$450.00

Preview: Apply

Get A Job! (1978)

Written, Produced and Directed by
Hugh Thompson



'Get A Job!' is a film that is intended to be used as an aide in career counseling situations. The sixteen minute color short dramatized through comedy both positive and negative job interviewing techniques. The film gives viewers the opportunity to see people act out typical job interviewing situations. Within each sequence, the attitudes, manners of dress, and degrees of skill exhibited by the actors indicate why that person will or will not be offered a job. It is hoped that the people who have the opportunity to see the film and to discuss it afterwards with skilled counselors will learn the proper techniques for succeeding

when they are interviewed in a real situation.

"One of the aims in creating 'Get A Job!' was to approach the subject of the job interview from a different angle," said Hugh Thompson, Assistant Director for Project TRUE, and the originator of the film project. "We wanted to avoid, as much as possible, the traditional didactic 'talking head' school of educational film. We felt that the message could be presented, perhaps more effectively, if the topic was dramatized as in a fictional film, with actors portraying characters easily identifiable by the audience."

"The variety of interviewing problems so aptly integrated, the professional quality of the film, as well as its reality are exactly the tools we need in helping to prepare our clients for the world of work."

HILLARY FOX,
EMPLOYMENT COUNSELOR,
FEDERATION EMPLOYMENT AND GUIDANCE SERVICE, N.Y.

"'Get A Job!' was a solid hit at our Queens College Career Conference last Thursday. A climate of honest communication was created which has apparently been continued in the classrooms. I would welcome the chance to have it made available to more of our students."

LORRAINE PAKULA
STUDENT LIAISON TEACHER
CENTER FOR CAREER & OCCUPATIONAL EDUCATION,
BROOKLYN, N.Y.

"One of the best that I have seen."

EDITH SINGER
QUEENSBORO PUBLIC LIBRARY

"Your film. 'Get A Job!' was the hit of the evening (Brooklyn Career Opportunities Night). Through humor it succeeds in bringing the point home."

GAIL SMALL
ADULT BASIC EDUCATION W.E.P./TITLE VI
N.Y.C. BOARD OF EDUCATION

FESTIVALS
21st Annual American Film Festival (1979)
Festival of the Americas - Miami (1978)

Light Opera (1975)

Conceived, Produced and Directed by
Hugh A. Hill



"Light Opera" is a visually experimental look at New York City's Times Square set to a jazz music score by

Ornette Coleman. Hugh Hill is one of the few black experimental filmmakers.

The best use of my music with film to date.

ORNETTE COLEMAN

A number of images in this short work are truly beautiful to behold.

FILMMOBILE

NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS

AWARDS AND RECENT SCREENINGS

1975	Pennsylvania Black Film Festival	First Prize
1975	Brooklyn Film Festival	First Prize
1976	Urban Arts Film Festival	Honorable Mention
1977	Museum of Modern Art	
1978	Global Village Festival (NYC)	
1979	Filmmobile (NYC)	

5 minutes

16mm Color

Rental \$15.00

Sale \$150.00

Preview: Free

Doing As You Please (1978)

Conceived, Produced and Directed by
Kwame Olatunji



The expression of movement is a universal element of every day life. "Doing As You Please" originated from a photojournalistic exercise attempting to focus on a variety of events while extracting a common component. The realization that movement is expressed in cycles provided the foundation for the film. In order to isolate the

different cycles of movement, live action cinematography, rotoscoping, collage, cel animation, still photography, drawn sound and bipping have been used. The resulting combination enables one to recognize and appreciate the similarities and contrasts between movements, whether it be a dancer, athlete, color, sound, music, fire or light.

RECENT SCREENINGS

Harvard Student Film Show May 25, 1978

Global Village Evening with Black Film and Video Artists, November 3, 1978

New York City Department of Cultural Affairs Filmmobile, June - August 1979

3 minutes

16 mm Color

Rental \$15.00

Sale \$145.00

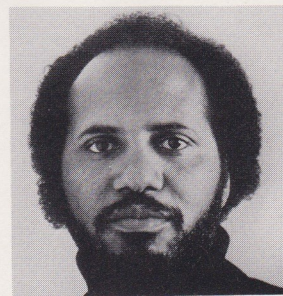
Preview \$15.00



Documentary

The Films of St. Clair Bourne

Let the Church Say Amen! (1973)



A narrative feature-length documentary film that explores the role of the Black church in America. The film follows a recently graduated young Black minister as he makes his maiden voyage as a minister. Shot in Atlanta, Georgia, Chicago and the Mississippi delta, we watch as he

makes his choices, thus revealing both the strengths and weaknesses of Black America's most basic institution. This award-winning film is a classic of the activist 60/70's Black film movement and has been acclaimed internationally.

The film yields a strong sense of the varieties of religious experience that one young man has been exposed to, and the breadth of choice that confronts him. Since the different roles of the contemporary church are so sensitively explored, the documentary should be equally enlightening for those who do or don't belong to the church itself.

NORA SAYRE
NEW YORK TIMES

RECENT SCREENINGS

NYC MOMA (Cineprobe) 1977
International Film/TV Festival – Bronze Award
Whitney Museum (New American Filmmakers Series 1975)
Jamaica Film Festival (1975)
Berlin Film Festival (1976)
San Francisco Museum of Modern Art
Pacific Film Archives
Swedish TV

75 minutes 16 mm Color Rental \$100.00 Sale \$500.00 Preview \$100.00 (will be applied to purchase price)

St. Clair Bourne was a Producer/Director in the original Black Journal PBS television series (WNET, New York). The following films were first broadcast as part of that series.

Soul, Sounds and Money (1970)

A documentary exploration of the Black music industry with commentary by then prominent DJ Del Shields, record artists Isaac Hayes, Smokey Robinson and the late record producer Tom Wilson (a Black producer who produced Bob Dylan). A very visual film...

25 minutes 16 mm (Available on 3/4" video cassette only) Rental \$75.00 Sale \$300.00 Preview: Apply

The Nation of Common Sense (1970)

A documentary look at the business/educational empire of the Nation of Islam. It features an inside look at their meat processing plant, newspaper operation, farms in Michigan and their schools in Chicago, and includes an extensive interview with the Honorable Elijah Mohammed, the late head and founder of the movement.

18 minutes 16 mm (Available on 3/4" video cassette only) Rental \$50.00 Sale \$250.00 Preview: Apply

Afro-Dance (1969)

A lyrical short film about Black dance which features lecture/demonstrations by the late Percival Borde (showing connection between African and Afro-American dances), an interview with "modernist" Eleo Pomare and a dance-to-a poem by Diana Ramos.

14 12 minutes 16 mm (Available on 3/4" video cassette only) Rental \$25.00 Sale \$150.00 Preview: Apply

Syvilla: They Dance to Her Drum (1979)

Produced and Directed by
Ayoka Chenzira



A documentary film on a first generation Black concert dancer named Syvilla Fort who formed the vital training link between the Katherine Dunham (1940's) and Alvin Ailey (1960's) periods of dance. The film explores Ms. Fort's life as a performer, choreographer and teacher to

three generations of dancers.

The film contains on-camera interviews acquired during the last six months of Ms. Fort's life, rare photographs which pan her dance landscape and explores her commitment to developing artists from all walks of life.

"SYVILLA: They Dance to Her Drum" is a film document which expresses the life of a rare woman, Syvilla Fort, a first generation Black concert dancer who made an indelible print on successive generations of dancers.

The film reflects the beauty and poetry that were Ms. Fort's as it explores the virtuosity of her dancing, her choreography, and most notably her gifts as a teacher who proved to be a vital force in the history of American dance.

The film is a must-see, not only for lovers of the dance but also for those interested in the creative contributions Black women have made to the performing arts.

BLACK THEATER ALLIANCE
NEW YORK CITY

New Release

25 minutes

16 mm B/W

Rental \$75.00

Sale \$300.00

Preview: Apply

Rainbow Black (1976)

Produced and Directed by
Cheryl Fabio



A warm and inspiring portrait of Sarah Webster Fabio, showing the many facets of this talented Black woman, while emphasizing her life and work as a poet. In an interview in her apartment Ms. Fabio discusses the different approaches in writing poetry, drama, and criticism, the relationship of the Black experience to her work, and the special sensibility she believes comes from being a Black woman. She comments on the importance of colors to her emotions as well as to her writing and explains why the kaleidoscope is her favorite image for her own work. She also tells about her early influences, paying particular tribute to the work of Langston Hughes and other writers of the Harlem Renaissance of the '20s.

The rhythmic and dynamic quality of her writing is

revealed at a studio recording session and in several readings of her recent work, which was moved away from "poetry for the page" to a performing style, backed by a small Afro-jazz band consisting of percussion, guitar, and saxophone or flute.

She and her former husband discuss the profound effect the Black Power movement of the '60s had on her, and she is shown teaching a Black poetry class at the University of Iowa. She provides a humorous and ironic commentary on her experience in teaching Black students at predominantly white colleges and universities.

Among the poems she reads or performs in the film are "My Own Thing," "Juju Alchemy of the Blues," "Evil Is No Black Thing," and "Juju for Grandma."

AWARDS

1st Place Winner

Best Biographical Film

Black Filmmakers Hall of Fame - 1977

31 minutes

16 mm Color

Rental \$36.00

Sale \$420.00

Preview: Free with intent to purchase

Alhaji Bai Konte (1978)

Produced and Directed by
Oliver Franklin



The Kora is the ancient 21 stringed West African Mandinka Harp played by Griots. The "Ko" was the only proper noun that Alex Haley had when he started the search for his roots. Alhaji Bai Konte is one of the world's foremost Kora musicians and Griots. This film shows a typical day in the life of Bai Konte and his son Dembo as they perform for a wealthy patron, shop in the market, talk with other musicians, and go through the daily ritual of

praying. The film is edited to give a glimpse into the daily life and ritual of the Mandinka people of Gambia and Senegal.

This film is also a part of an educational Kora Kit consisting of the film, a filmstrip on making the Kora, three record albums of Kora Music by Bai Konte and a teachers guide.

"Griots must be able to recount histories and genealogies... Alex Haley successfully traced his African ancestry by consulting a griot... The melodies themselves are often strikingly poignant, recalling distant West African echos of Afro-American spirituals and folk ballads."

NEW YORK TIMES,
ROBERT PALMER

"The Kora came over as a cross in sound between a guitar and a harpsichord."

TORONTO GLOBE AND MAIL,
JACK BATTEN

"He created songs of such delicate timbres and such organic unity that even the most avant-garde jazz man would be lost...stunning."

TORONTO STAR,
PETER GODDARD

12 minutes

16 mm Color

Rental \$27.00

Sale \$265.00

Preview: Free

The Films of Monica J. Freeman

Children's Art Carnival— Learning Through the Arts (1979)

Produced and Directed by
Monica J. Freeman



The Children's Art Carnival has been cited by the National Endowment for the Arts as a model for the nation for its innovative approach to learning. Founded by the Museum of Modern Art, this educational institution is now independent and housed in a brownstone in Hamilton

Heights in Harlem. The film traces the various activities of the Art Carnival both on its site and around New York City. "Learning through the Arts" clearly illustrates why the Children's Art Carnival has been successful in its creative approach to learning for the past decade.

RECENT SCREENINGS (1979)

Cosmopolitan Club, New York City
Lincoln Center Artist-in-the-Schools Program, New York City
Festival of 3 Continents, France

17 minutes

16mm Color

Rental \$25.00

Sale \$250.00

Preview \$25.00

A Sense of Pride — Hamilton Heights (1977)

Produced and Directed by
Monica J. Freeman

"A SENSE OF PRIDE" is a film which focuses on the people of Harlem's Hamilton Heights. It is the story of how a single human being's enthusiasm and concern for the appearance of the area became contagious and infected the entire community. Now this Harlem community attracts people whose sense of pride, struggle and pulling together makes Hamilton Heights the landmark area that it is today.

RECENT SCREENINGS

April 1978 WABC-TV, American Film Festival, Global Village
August 1979 National Historical Preservation Film Festival
October 1979 Queens Museum
November 1979 Museum of the City of N.Y.

15 minutes

16mm Color

Rental \$25.00

Sale \$250.00

Preview \$25.00

Valerie, A Woman, An Artist, A Philosophy of Life (1975)

Produced and Directed by
Monica J. Freeman



Valerie is a film which explores the attitudes and insights of the artist, Valerie Maynard. Whether candidly watching her work in her Harlem studio or viewing her magnificent pieces at an exhibition, it is understandable why Valerie Maynard is considered one of America's most gifted sculptors.

"If I walk down the street, nobody but nobody knows that I sculpt or that I paint, or that I anything. I am just a woman who passed by..."

VALERIE MAYNARD

TELEVISION BROADCASTS:

August, 1975	WNEW-TV
April, 1977	WNED-TV
June, 1979	WNYC-TV

FILM FESTIVALS

1979	French Cinematheque Georges Pompidou Center (France)	
1979	Festival of Three Continents (France)	
1979	Global Village Media Center	
1977	National Association of Media Woman	1st Place
1975	Urban Focus Film Festival	1st Place
1975	Women's Film Festival-Kennedy Center	
1976	Brockman Gallery Film Festival, L.A., Ca.	
1976	Sojourner Truth-Focus on the Arts Film Festival	

SHOWCASES

1975	International Film Seminars
1975	Swedish Traveling Museum, Stockholm
1976	Museum of Modern Art
1976	Metropolitan Museum of Art
1977	Queens Museum
1978	Museum of the City of New York
1975	Arnot Museum
1976	Hornell Arts Council
1975	Studio Museum in Harlem
1975	American Museum of Natural History

15 minutes

16mm Color

Rental \$25.00

Sale \$250.00

Preview \$25.00

Street Corner Stories (1977)

Produced and Directed by
Warrington Hudlin



The American black storytelling tradition and the blues sensibility that has helped to shape it have seldom penetrated to a mass audience. Documentary filmmaker Warrington Hudlin has taken a step to remedy this situation in STREET CORNER STORIES, an unsentimentally tough and irreverent look at this spoken blues milieu. Shot virtually in real time, the film spends several mornings with a group of working men who congregate at a corner store each day to socialize before work begins. Through these men and their stories, which incorporate all the ups and downs, the humor and conflicts of their lives and society, one is permitted an in-context look at an important segment of America's cultural and historical legacy.

FILMEX May '78

Warrington Hudlin's STREET CORNER STORIES is not only an anthropological film but many other films as well. As filmmaker's art, it exemplifies the cinema verite genre in which the plot is structured after the footage is shot. It is also a Black film, or a blues film, with an uncompromising documentation of real language. Its speech is well recorded, uncut and unmixed with slick entertaining riffs, and most importantly, is chosen with an insider's knowledge of the texture and meaning in Black American speech.

DR. JOHN ATTANASI
NEW YORK VISUAL ANTHROPOLOGY CENTER

STREET CORNER STORIES shows us not only how vital and invisible this aspect of black street culture remains, but also demonstrates by example how homogenized and unnatural our dominant media portrayals of black characters and black life has been. Until more filmmakers like Hudlin begin the important work of confronting, without apology or whitewash, their own cultures, that cultural tradition can't grow and prosper...

B. RUBY RICH
READER, FEBRUARY 1, 1980

RECENT SCREENINGS:

Feb. 1978	WNET-TV, New York City
Dec. 1977	Museum of Modern Art, New York City
May 1978	Pacific Film Archive, Berkley, Ca.
May 1978	FILMEX, Los Angeles, Ca.
Dec. 1978	Festival Dei Popoli, Italy
July 1979	Edinburgh Festival, Scotland
Dec. 1979	Festival of 3 Continents, France
Dec. 1979	Cinematheque Franceis, France
Feb. 1980	Berlin International Film Festival, West Germany

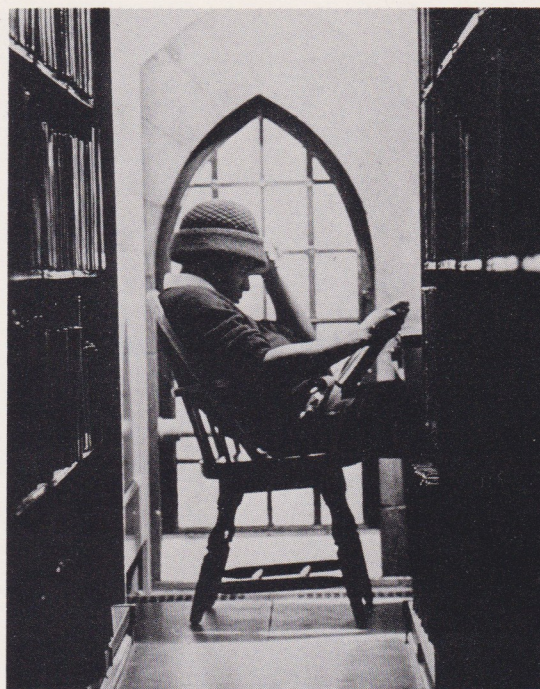
63 minutes * 16 mm B/W Rental \$100.00 Sale: Apply Preview: Apply

*STREET CORNER STORIES is also available in an 80 minute feature length version.

Rental Fee \$125.00 (Please specify when ordering if this version is preferred)

Black At Yale (1974)

Produced and Directed by
Warrington Hudlin



"BLACK AT YALE," produced and directed by Warrington Hudlin, vividly demonstrates why television should be tapping independent resources. The chief beneficiary is the audience.

Using black and white film, Mr. Hudlin, based in New Haven, asks the question: "What does it mean to be a black student at Yale University?" The answers, coming from students, administrators and people on the street, are thoughtful, startling and illuminating. One student, probing his isolation and loneliness, talks about being afraid to show "my true self," about being forced to wear a mask, the result "being me playing the role of a nigger, and that nigger playing the role of a white man." Mr. Hudlin taps a whirligig worthy of Jean Genet.

The key figure is an extraordinary young man who "just came to New Haven from Philly to find out what Yale was all about." Out of the streets, he simply went to classes and, evidently, studied harder than anyone else. On camera, he is marvelously articulate in the manner of the best of street smart hustlers, who are so much more dazzling than the rest of us ordinary hustlers. He sees classes, and life in general, has an opportunity for performing, and he plays the game brilliantly. The irony is that he probably cannot stay at Yale because he hasn't arrived there through "legitimate" channels.

JOHN O'CONNOR
THE NEW YORK TIMES

Mr. Hudlin approaches his subjects directly, without condescension, never imposing his own ideas on them. The result is a good, straightforward record of some particular experiences. "BLACK AT YALE" is a film limited only by the resources of money and time available to the director. One would like more of it.

VINCENT CANBY
THE NEW YORK TIMES

RECENT SCREENINGS

Feb. 1978	Whitney Museum of American Art, New York City
July 1978	WNET-TV, New York City
Feb. 1979	WETA-TV, Washington, D.C.

50 minutes

16mm B/W

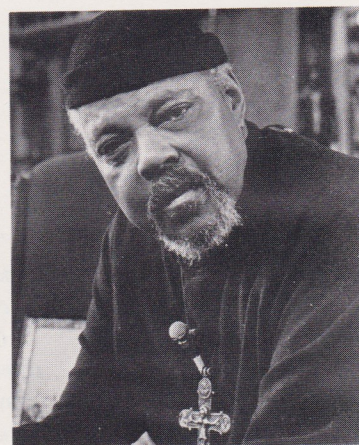
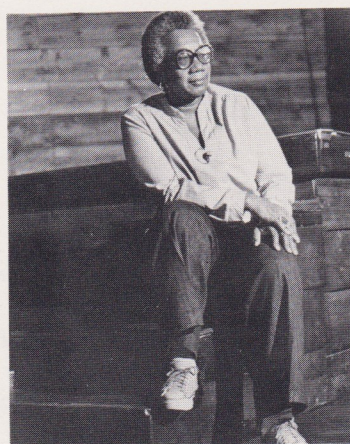
Rental \$100.00

Sale: Apply

Preview: Not Available

The Black Theatre Movement: From A Raisin in the Sun to the Present (1978)

Produced and Directed by
Woodie King, Jr.



The film traces the rise of this movement from *Raisin in the Sun* through the current Black plays and musicals now on Broadway. It is titled THE BLACK THEATRE MOVEMENT. New footage as well as existing footage has been used. Noted directors, producers, writers, and technicians of the movement have been interviewed. The film crew travelled across the United States. At each location the film tried to cover in detail the problems as well as the highlights of the groups of individuals.

The documentary film is divided into three basic parts: interviews with performers, writers, and directors; footage from plays and theatre pieces in production around the United States; and stock footage shot by television crews or independent filmmakers over the past sixteen years. All this

footage has been assembled in a way so that we will have a history of the Black Theatre Movement in America since 1959.

The film was produced and directed by Woodie King. Over the past fifteen years he produced and directed in the professional theatre. King has produced some of the most important Black writers in the theatre. He is a member of the National Theatre Conference, Theatre Communication Group, Black Theatre Alliance, National Endowment for the Arts, Eugene O'Neill Playwrights Conference, Society of Stage Directors, listed in Who's Who in America. Currently he is director of Henry Street Settlement's New Federal Theatre.

RECENT SCREENINGS

Jan. 1979	WNET/13 NYC (Public Television)
Feb. 1979	Black Filmmakers Hall of Fame (1st Place Winner)

2 hrs, 10 minutes

16mm Color

Rental \$250.00

Sale \$750.00

Preview: Not Available

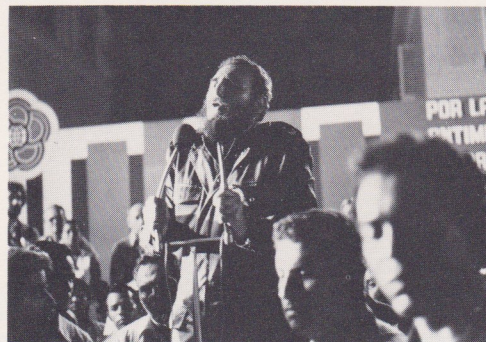
The Films of Regge Life

West African Panorama (1977)

25 minutes 16 mm Color Available on 30 minute video cassette Rental \$50.00 Sale \$250.00 Preview \$50.00

An exciting tour through the countries of Nigeria, Togo, Ghana, and the Peoples Republic of Benin. A candid look at the people and places of interest.

Cuba—The 11th World Festival of Youth and Students (1979)



A new documentary about the recent meeting of youth from all over the world calling for peace and about

the American contingent who without official support from Washington made its attendance felt.

12 minutes 16 mm Color Rental \$50.00 Sale \$250.00 Preview \$50.00

Festac '77 (1977)



The Second World Black and African Festival of Arts and Culture is captured in this film. Over 55 nations and

20,000 participants cheer this celebration of unity.

7 minutes 16 mm Color Video 15 minutes Rental \$50.00 Sale \$250.00 Preview \$50.00

Both films available on 30 minute video cassette

Carnival (1978)

The annual Trinidad-Tobago Carnival is seen in all its color and splendor from the early stages of preparation to the final "last lap."

13 minutes 16 mm Color Rental \$50.00 Sale \$250.00 Preview \$50.00

Dele Abiodun— the Adawa Super King (1977)

Nigeria's premier musician is captured on his first U. S. tour in concert at New York's Manhattan Center. The film is a captivating look at a man and his music.

12 minutes 16 mm Color Rental \$50.00 Sale \$250.00 Preview \$50.00

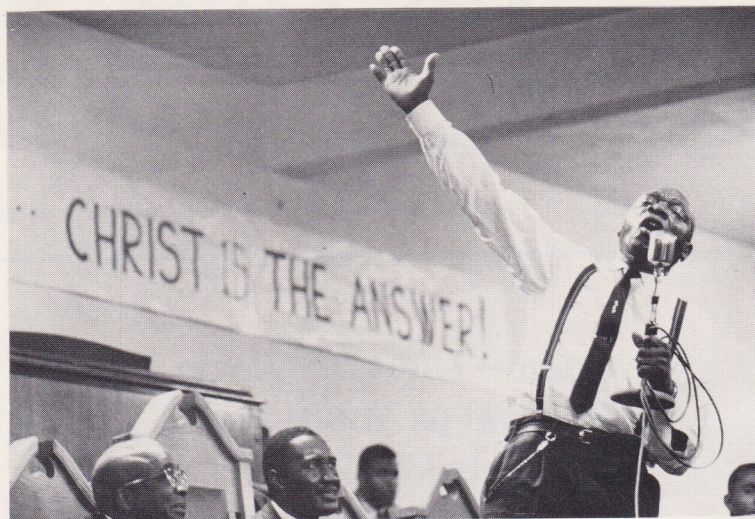
Both films available on 30 minute video cassette

RECENT SCREENINGS

Regge Life's work has been showcased at the Toronto Film Festival, Caracas Film Festival, the Fourth International Festival of New Cinema and IMAGE IN (WTTW-TV, Chicago)

Ephesus (1964)

Produced and Directed by
Fred Padula
in Association with
Edward Spriggs



Sunday night service at the Ephesian Church of God in Christ, Berkeley, California, where Elder Cleveland unwinds a roof-shaking, soul-quaking, "Praise-God" sermon, and Brother Hawkins and the choir (before they were the EDWIN HAWKINS SINGERS) lay down their non-stop,

gospel-rock, holy-soul sound, with twin Hammond organs and a lot of help from everyone else, dancing, clapping, testifying, and talking in tongues...all in one last Sunday night delirium of Black America we may never see again. The church was torn down after that night.

A documentary portrait of a service at a black Pentacostal church in California. The beauty of the composition of the images, and the infectious nature of the music and singing provide a real experience of this powerful act of faith.

FILMMOBILE
NEW YORK CITY DEPARTMENT OF
CULTURAL AFFAIRS

AWARDS AND RECENT SCREENINGS

Harold Zellerbach Award, San Francisco International Film Festival, Foothill College International Film Festival, Flaherty Film Seminar, Popoli Ethnological Film Festival, Chicago, Tours, Melbourne, Mannheim, and New York Film Festivals.

25 minutes

16mm B/W

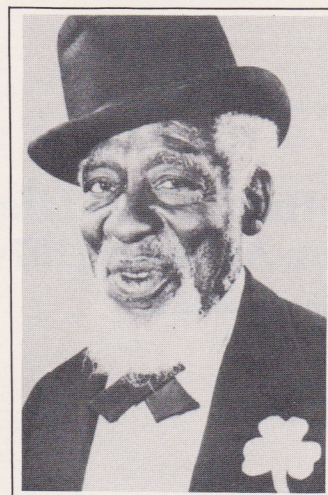
Rent \$25.00

Purchase \$285.00

Preview: Apply

Black Star of the Silver Screen: The Story of Clarence Muse (1977)

Written, Produced, and Directed by
Thurman White and Woodi Webb



"Black Star of the Silver Screen" is the only documentary available about an African-American's lifelong contribution to the American cinema. It tells the story of Clarence Muse in 30 min. of film clips and interviews with Muse and Muse authorities such as the noted director Frank Capra, film historian Henry T. Sampson, and Muse's wife Ena, who declares, "Dealing with Clarence is like living a 25 to 28 hour day!"

Clarence Muse's face has embellished more motion pictures than any other black actor, since he started in Fox's "Hearts in Dixie" (1929), one of the first talkies. Some of the film legends he has worked with are Cecile B. DeMille, Capra, Samuel Goldwyn, Otto Preminger, Harry Belafonte, Mickey Rooney, Bing Crosby, Hattie McDaniels, Sidney Poitier. In 1979 he is on the screen in Francis Ford Coppola's "The Black Stallion."

Clarence Muse's ebullient personality and needling wit welcome the documentary cameras to his 89th birthday celebration at the Muse-a-While Ranch in Perris, California. He recalls his relationships with Paul Robeson, Mantan

Moreland, Langston Hughes and their likes. He discusses the success and struggles of early Black stars in Hollywood and the dilemma of Black stereotyping in celluloid, and Muse illuminates the little-known legacy of Blacks and their contribution to the development of American film.

The rousing spirit of Clarence Muse is illustrated with scenes from such rare films as "Hearts in Dixie," the all-black cast films "The Spirit of Youth" (1937) and "Broken Strings" (1940), "Maryland" (1940) and Frank Capra's "Riding High" (1950). In an interview Capra reminisces warmly about his 50-year-long friendship with Muse. Focusing on his more recent film work are scenes from "Buck and the Preacher" (1972), starring Belafonte and Poitier.

"Black Star of the Silver Screen" combines the memorabilia of one man's achievement-against-the-odds in Tinsel Town, with seldom-seen film segments and the personality of Clarence Muse. "Black Star of the Silver Screen" is a delight for audiences today and a document for generations to come.

New Release

Soon to be broadcast nationally over PBS

28 minutes

3/4 inch video cassette

Rental \$50.00

Sale \$250.00

Preview \$25.00 (Will be applied to rental or sale)

Sun Ra and His Intergalactic Solar Arkestra (1975)

Written and Produced by
Woodi Webb and Thurman White
Directed by Woodi Webb

A one-hr. experimental documentary featuring the music of legendary Jazz artist Sun Ra and his fifteen piece Intergalactic Solar Arkestra. Long before the popular craze of the "Star Wars" movie, Sun Ra was exploring the relationship between ancient Egypt and outer space, Jazz and the survival of African peoples on Planet Earth. The program includes an interview with Sun Ra where he expounds of his philosophies, and several avante-garde music and dance numbers. Featured members of the Sun Ra's Arkestra include tenor saxophonist Jon Gilmore, and vocalist/dancer June Tyson.

TV SCREENINGS:

January 1975. Focus Cable TV (Teleprompter), Channel 12, Oakland, Calif.
March 1975. KQED-TV, Channel 9 (PBS), San Francisco, Calif., (excerpts)

INDEPENDENT SHOWCASE:

Mobius Video Exposition, San Francisco Art Festival, 1977 Award – Judge's Choice

50 Minutes

3/4 inch color video cassette

Rental \$50.00

Sale \$250.00

Preview \$25.00 (Will be applied toward rental or sale)

25

The 24-Hour A Day Life of Benny Andrews (1974)

Produced and Directed by
John Wise



One of America's foremost contemporary Black fine artists, Benny Andrews is often a controversial figure whose life often dangles precariously between the palette and the rostrum. Having attained an impressive degree of success in

the adamant fine art world, Benny Andrews has fused his social vision with his artistic style. Andrews' work reflects more than ever his passionate concern for the disenfranchised.

RECENT SCREENINGS
CBS-TV (Black Arts)
Metropolitan Museum of Art
Studio Museum in Harlem

28 minutes

16mm Color

Rental \$35.00

Sale \$175.00

Preview \$15.00 (¾ inch video cassette)

Kwanza (1973)

Produced and Directed by
John Wise

Since 1966 *Kwanza* has become a steadily growing institution among Black people. *Kwanza* celebrates the African in us and, unlike the distorted remnants of Christmas, does not address itself to the avarice of big business, but rather embraces and administers to the real needs, e.g., Familyhood of the Black Community. Film features Amiri Baraka.

RECENT SCREENINGS
CBS-TV
Studio Museum in Harlem
The Pennsylvania Black Film Festival (Tour)

30 minutes

16mm Color

Rental \$40.00

Sale \$200.00

Preview \$15.00 (¾ inch video cassette)

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Syvilla: They Dance To Her Drum

Speaker Directory

We encourage film users, whenever possible, to invite filmmakers to appear with their films. Our experience has been that the presence of a filmmaker increases attendance and audience interest and adds to the overall impact of a program.

Bourne, St. Clair
PO Box 1231
Hollywood, Ca. 90028
213/874-2200

Campanella Jr., Roy
6311 Yucca St.
Hollywood, Ca. 90028
213/760-5873; Service: 462-1133

Chenzira, Ayoka
243 Hancock St. No. 3
Brooklyn, N.Y. 11216
212/783-5998

Davis Jr., Collis
187 Beach 61 St.
Arverne, N.Y. 11692
212/945-1195; Service: PL7-3995

Diakité, Madubuko
PO Box 722
2 20 07 Lund
Sweden
USA: 445 E. 14th St. No. 9F
New York, N.Y.

Fabio, Cheryl
5255 Cole St.
Oakland, Ca. 94601
415/532-7837

Franklin, Oliver
4631 Pine St. No.E205
Philadelphia, Pa. 19143
215/747-6090

Freeman, Monica
229 E. 176 St.
Bronx, N.Y. 10457
212/731-1171

Gardner, Robert
750 Riverside Drive No.5A
New York, N.Y. 10031
212/926-8214

Gray, Ronald
85 McClellan St.
Bronx, N.Y. 10452
212/868-3330

Hill, Hugh
58 Hamilton Terrace
New York, N.Y. 10031
212/926-3036

Hudlin, Warrington
568 W. 149 St. No.6B
New York, N.Y. 10031

King Jr., Woodie
417 Convent Ave.
New York, N.Y. 10031

Lane, Charles
1420 Bronx River Ave.
Bronx, N.Y. 10472
212/893-0152

Olatunji, Kwame
875 West End Ave.
New York, N.Y.

Padula, Fred
47 Shell Road
Mill Valley, Ca. 94941
415/388-3649

Shearer, Jackie
42 Walnut St.
Somerville, Ma. 02143
617/357-8517

Spriggs, Ed
295 Clinton Ave. No. 11D
Brooklyn, N.Y. 10238
212/784-4520

Thompson, Hugh
53 W. 89 St.
New York, N.Y. 10024

White, Thurman/Webb, Woodi
PO Box 4242
Stanford, Ca. 94305
415/324-8277

Wise, John
850 7th Ave.-Suite 705
New York, N.Y. 10019
212/581-6470

How To Order

RENTALS: Films for rentals must be ordered in writing. Please order at least five weeks in advance. Be sure to state the following:

- Title of the film(s) you want
- Exact date you will show film(s)
- An alternative date (at least 3 weeks later)
- Name and address of person/place to ship film to
- Name and address of person/place to be billed
- Purchase order when applicable
- And tell us about your group and how you plan to use the film(s)... maybe we can be of help.

You will be sent a confirmation upon receipt of your order.

If you telephone a rental request, you must follow up with a written confirmation marked: confirming order, telephone call dated _____, do not duplicate — or we will not ship your order.

Rental rates for standard film distribution are for one showing and one day only. If you need a film for a longer period, state this when ordering and arrangements can probably be made at no additional charge.

Please cooperate and return prints so that the next renters will not miss their showing. All films must be returned rewound on their *original reels* and in their *original shipping cases* or customer will be charged for replacement.

Film user is responsible for loss or damage to the film(s). Prints should be returned by UPS or parcel post/special handling and *adequately insured*.

The film user is responsible for return shipping/postage and **INSURANCE**.

Cancellations must reach us at least five days before the shipping date noted on your confirmation form. If a cancellation request is received after the print is shipped, we will have to bill you for the full rental.

SALES: Availability and terms vary according to each film. Write for additional information.

PREVIEWS: Availability and terms vary according to each film. See specified film.

PAID ADMISSIONS: All of our films are useful for fund raising or special events on campus or in communities. However, if you rent any of our films for a paid admission screening, the normal rental rate is always charged as a guarantee against 50% of the gross receipts (whichever is higher). If you are planning to show any of our films where admission is charged, please state this at the time of placing the rental order so that arrangements can be made.

DAMAGED FOOTAGE: Customers are responsible for the care of the film(s) in their possession. Print damage beyond reasonable wear will be billed at the prevailing laboratory rates with a *minimum charge of \$35.00*.

To avoid the risk of film damage and additional charges, always make sure your projector is working properly before threading film into it and have an experienced, responsible projectionist on hand.

SHIPPING/HANDLING: Please add the appropriate charges for each film ordered:

\$ 5.00 — Films 30 minutes or less

\$ 8.00 — Films 31 minutes or longer

\$10.00 — Films on 2 reels

\$15.00 — Films on 3 reels

NOTE: All prices are subject to change without notice.

RESTRICTIONS: Rentals and sales are for educational and non theatrical 16 mm optical projection and video playback only. Films may not be rented, loaned for a fee, leased or sub-licensed to others. Every film is protected by U.S. Copyright. They may not be duplicated, reproduced (by videotape or any other means), televised or transmitted in whole or in part without specific written authorization from The Black Filmmaker Cooperative Distribution Service.

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